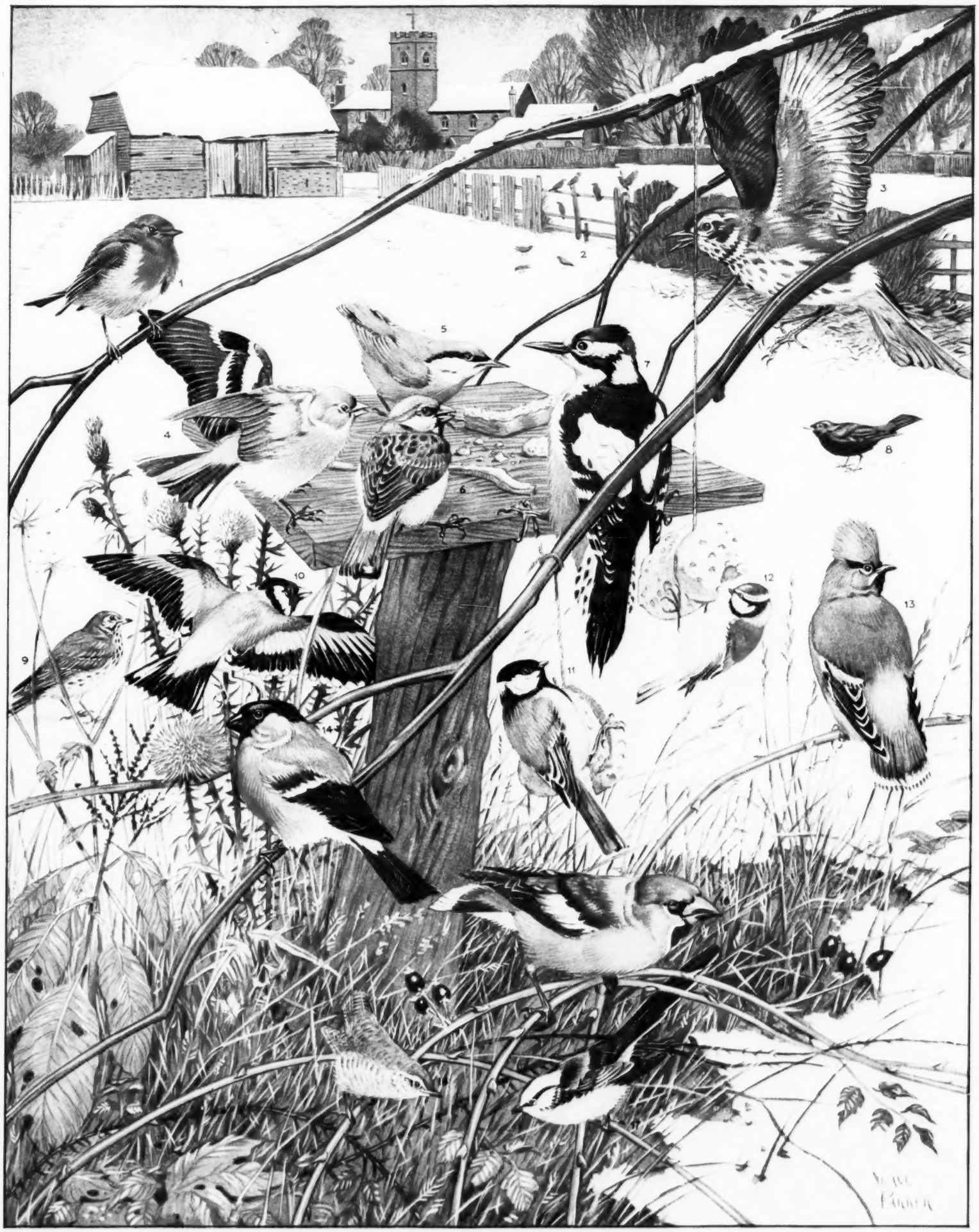

OUR PAINTING SHOWS: (1) ROBIN; (2) STARLINGS; (3) REDWING; (4) CHAFFINCH; (5) NUTHATCH; (6) SPARROW; (7) GREAT SPOTTED WOODPECKER; (8) BLACKBIRD; (9) THRUSH; (10) GOLDFINCH; (11) GREAT TIT; (12) BLUE TIT; (13) WAXWING; (14) BULLFINCH; (15) WREN; (16) HAWFINCH; (17) LONG-TAILED TIT.

INVITED GUESTS AT THE BIRD-TABLE.

A bird-table is never without some visitors, but it is in winter, in hard weather, when food is scarce, that the more unusual visitors will be seen. In some instances they merely inspect the tray, drawn more by curiosity, perhaps. The table also sheds light on character. Blue tits, Great tits and even Coal tits, will come at all times, but Long-tailed tits, even when in the vicinity, rarely visit the table. So, also, sparrows and chaffinches are regular visitors, while goldfinches and bullfinches will feed under and around it without setting foot on it. Robins, frequent visitors, are readily driven away, despite their reputation for pugnacity, not only by thrushes, blackbirds and starlings, but by the small Blue tits. Although wrens will roost in the roof-space and, generally speaking, use human habitations for shelter, they disdain the food put out, perhaps from an aversion to feeding in the open. Waxwings and redwings, winter visitors to Britain, will forage near yet never feed from the tray. While natural food may not necessarily attract a particular bird, the reverse is sometimes true, and cheese is a fairly certain bait for the nuthatch, or even the Great Spotted woodpecker.

Specially painted for "The Illustrated London News" by Neave Parker.

A SEVENTEENTH-CENTURY FEATHERED "PARLIAMENT", INTRODUCING A DODO, POSSIBLY

"Landscape with Birds," by Roelandt Savery (1576-1639), introduces an enormous variety of birds, both wild and domestic, all carefully and, for the most part, accurately represented. It is possible to identify the majority, and on another page we give a key indicating as many of the different species as it is possible to name. Roelandt Savery, an artist of the Flemish School, was born at Courtrai and died at Utrecht. He worked in Amsterdam, and from 1604-17 he was in the service of the Emperor Rudolph II. and the Emperor Matthias, in Prague, Vienna and the Tyrol; and from 1619 in Utrecht. A native of the Low Countries, he greatly admired the mountainous scenery of the Tyrol when he visited it on the direction of the Emperor Rudolph II. and his impressions were of great use to him in his later work. Savery was a gifted animal painter, and the great Viennese collections include the delightful "Landscape with Birds," which we reproduce, and a "Landscape with Animals,"

Copper. 16½ by 22½ ins. Reproduced by courtesy of th

LY PAINTED FROM LIFE: "LANDSCAPE WITH BIRDS", BY ROELANDT SAVERY (1576-1639).

which were both included in the Exhibition of Art Treasures from Vienna held, through the generosity of the Austrian Government, at the Tate Gallery in 1949. One of the points of interest of the "Landscape with Birds" is provided by the representation of the Dodo (*Didus ineptus*), for it may have been painted from an actual living specimen of that bird, whose name has become a classic by-word for anything long dead and gone. It is known that dodos were brought back to Europe in the seventeenth century, and there is evidence that they existed as late as 1681. "Landscape with Birds" was painted in 1628; while the British Museum (Natural History) possess a painting attributed to Roelandt Savery representing a dodo and believed to have been painted from life, which we reproduced in colour in our issue of October 23, 1948, together with an account of the dodo's history. The painting was presented to the Museum by George Edwards, F.R.S. (1694-1773).

of the Kunsthistorisches Museum, Vienna.

Meadow Lark STURNUS LUDOVICIANUS (*Male*) (*Female*) (*Species Plate*)

THE AMERICAN MEADOW LARK ‹*STURNELLA MAGNA*› AS DEPICTED BY J. J. AUDUBON ‹1785-1851›.

Not only ornithologists, but book-lovers the world over, will agree with the compilers of "Fine Bird Books, 1700-1900" (published by Collins and Van Nostrand; Standard Edition, 12 gns.), when they say, "A 'Fine Book' is, in our opinion, one which is finely produced. Well-printed . . . preferably finely-bound, it should be enjoyable to look at and to handle. The pictures must not only be well drawn but reproduced as near perfectly as possible." This book certainly fulfils these conditions, and above we reproduce one of the beautiful colour plates contained in it (the Meadow Lark is not related to the true Lark, being of the family *Icteridæ*). With a bibliography—and it is true to say that no such bibliography specially devoted to all Fine Bird Books with colour plates has ever previously been compiled—by Handasyde Buchanan and James Fisher, and a text by Sacheverell Sitwell, the book has in all thirty-eight plates reproduced from such works as J. J. Audubon's "*Birds of America*," London, 1827-1838, and Bowdler Sharpe's "*The Paradiseidæ*," London, 1891-1898.

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